Extract from

Emergent Behaviours; towards computational aesthetics

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Then in 1969, with a multimillion dollar budget from Dutch electronics giant Phillips, Edward created the Senster which is arguably the first great masterwork of the computer art convergence.

The Senster was a 16 feet articulating arm based on a lobster claw and operated by a hydraulic system under the control of a Honeywell-8 computer. At the end of the arm, on the Senster's "head" was an array of sensing instruments: directional microphones; radar and sonar. It lived in a large geodesic dome in Eindhoven, Phillips headquarter city, in Holland. If you made a noise, or moved, it came over to "look" at you. If you made a loud noise or aggressive movement it backed away from you. The geodesic dome could hold about 200 people. Each one was a variable in the Senster's behaviour which, not surprisingly given that variety of "input", was amazingly complex. Behavioural scientist queued up to do experiments with the system and couldn't believe that something so simple (the Honeywell was a 12-bit computer with 4K of memory) could produce behaviour so lifelike.

Sadly the Senster was expensive to keep alive and Phillips scrapped the system in 1975.